

ALLAN GRAVGAARD MADSEN Nachtmusik

PELLE GUDMUNDSEN-HOLMGREEN For Violin and Orchestra



Christina Åstrand, Per Salo  
Danish National Symphony Orchestra, Ryan Bancroft, Nicholas Collon

ALLAN GRAVGAARD MADSEN  
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Danish National Symphony Orchestra  
conducted by Ryan Bancroft and Nicholas Collon\*

|                                        |                                               |
|----------------------------------------|-----------------------------------------------|
| ALLAN GRAVGAARD MADSEN (b. 1984)       |                                               |
|                                        | <b>Nachtmusik</b> (2018–2019) . . . . . 26:16 |
| <i>for violin, piano and orchestra</i> |                                               |
| <i>Live recording</i>                  |                                               |
| 1                                      | I Nachtstück . . . . . 16:44                  |
| 2                                      | II Intermezzo . . . . . 6:26                  |
| 3                                      | III Ständchen . . . . . 3:06                  |

|                                        |                                                                    |
|----------------------------------------|--------------------------------------------------------------------|
| PELLE GUDMUNDSEN-HOLMGREEN (1932–2016) |                                                                    |
|                                        | <b>For Violin and Orchestra</b> (2002, rev. 2003)* . . . . . 33:54 |
| 4                                      | (♩ = 96) . . . . . 5:05                                            |
| 5                                      | (♩ = 63) . . . . . 7:26                                            |
| 6                                      | (♩ = 76) . . . . . 7:47                                            |
| 7                                      | (♩ = 88) . . . . . 6:00                                            |
| 8                                      | (♩ = 58) . . . . . 7:36                                            |

Total: 60:25

World premiere recordings

What is music if not time? It leads us forward, beat-by-beat, into new states and new places. Pity the composer, who might not know where those places lie nor what gremlins lurk therein. 'As a matter of fact, it is dangerous being a composer,' Pelle Gudmundsen-Holmgreen said in 2014: 'More tempting than to travel first class, is to head into the jungle and find a way to survive.' One night in 2018, Allan Gravgaard Madsen ambled into the darkness of an Aarhus forest with a microphone, only to get spooked and run back for the safety of the city.

Pelle Gudmundsen-Holmgreen fancied himself as an outsider in Danish music, looking on from the sidelines. Since his death in 2016 – his childlike countenance no longer present to persuade us otherwise – we have been reminded what a central and towering figure he was. Taking the lead from Ives, Cage, Stravinsky and Carl Nielsen, he created works that urge us to consider our place in a world overrun with both banality and beauty (he had a neat way of turning the former into the latter). He was a composer with a singular and charming voice, whose works are recognizable in an instant. With his fearlessness, individuality and meticulous craftsmanship, he inspired a generation of composers in Denmark.

One of them was Allan Gravgaard Madsen, who studied at the Royal Academy of Music, Aarhus, with Simon Steen-Andersen and Niels Rønsholdt. 'Pelle was a hero to many of us,' says Madsen, 'because he had great breadth in his aesthetic expression and was not afraid to be himself'.

#### **Allan Gravgaard Madsen: *Nachtmusik* (2018–2019)**

Allan Gravgaard Madsen is composer-in-residence at the Aarhus Symphony Orchestra and Artistic Director of the Århus Sinfonietta. Madsen's music is distilled, dampened, poetic and occasionally haunted by ghosts from the Romantic era (not unlike that of his colleague Bent Sørensen). His works thrive on the musical tension between stillness and speed. Recently, they have tended to line up movements whose durations decrease by multiples. Madsen's is tactile music, making the most of its own physical requirements and of the spaces it fills.

*Nachtmusik* certainly does that. It was written for the Danish National Symphony Orchestra's concertmaster Christina Åstrand, the soloist for both works on this recording, and her husband

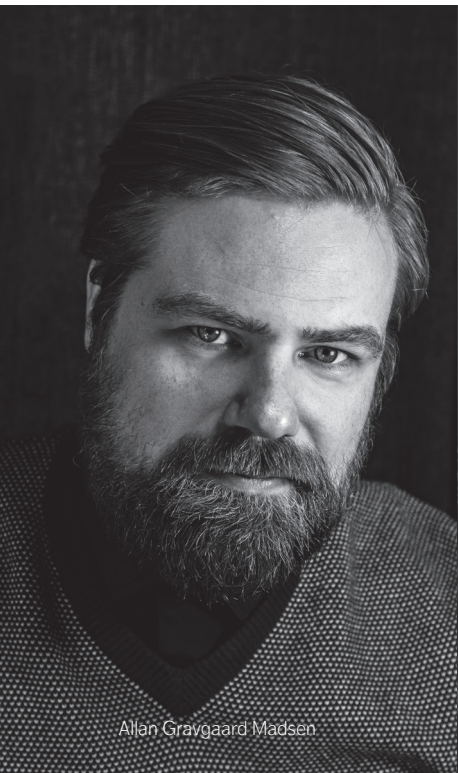
the orchestra's keyboardist Per Salo (together, they form the Duo Åstrand/Salo). The score's three movements decrease in duration from just under 17 minutes to six and then to three (by a third and then by half) – a choreographed process of reverse distillation, where we find the most activity and material in the brief final movement and the least in the first, which is five times as long and contains almost no harmonic elements at all.

The work, commissioned by the Danish National Symphony Orchestra, was induced by Madsen's nocturnal restlessness and fascination with nighttime. One night he recorded his regular daytime walk from Ingerslev Boulevard in Aarhus (Denmark's second-largest city) to a bench by a lake in Marselisborg Forest, expecting to experience 'a transition.' In fact, he heard very little. But he was taken with a detail: colours he knew from his daytime walks, rendered grey-scale by the darkness and moonlight. 'I wanted to be loyal to my experience of nothing much happening. I also wanted to capture the experience of those changed colours; how that sort of thing adjusts your senses,' explains Madsen. His first movement consists almost entirely of the note E, examined in both argument and concord by the two soloists – a delimited view of a single musical element normally experienced in a broader, brighter context. 'Your senses adjust; you hear both the macro-cosmos and the micro-cosmos,' the composer says.

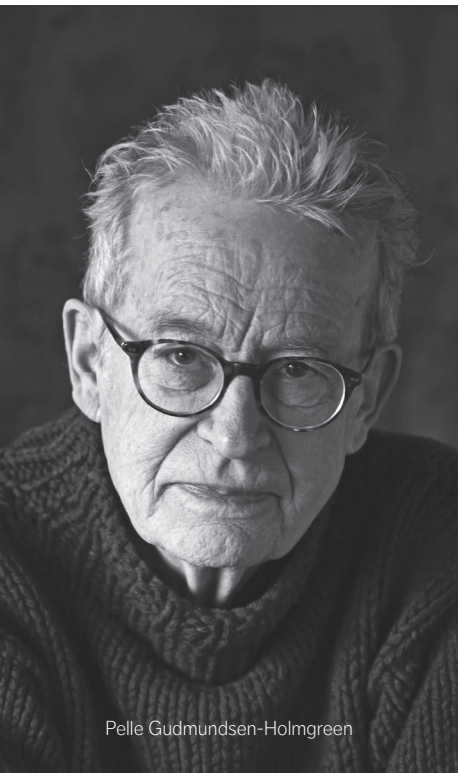
The focus on a single note in this broad opening movement fixes the audience firmly in the music's grip and creates a space in which the slightest harmonic seasoning has apparently seismic effects. After that long, tense induction, a moment of catharsis arrives courtesy of the extended D flat major chord that signals the first movement's end. In its successor, the music settles into its own heartbeat – rhythmic stabilization – while its harmonic and timbral domains steadily expand. By the third movement, the music has a new depth and glisten. Before its groove graduates into a full dance, the music suddenly falls away.

#### **Pelle Gudmundsen-Holmgreen: *For Violin and Orchestra* (2002, rev. 2003)**

In a number of Pelle Gudmundsen-Holmgreen's works, we meet a protagonist – an organism with a biological pulse and affable spirit (possibly a furry creature, possibly a clean-skinned one) that sets out to make its way in the world, come what will. Our protagonist might be heroic, shy, gregarious, or self-conscious. It might even be self-critical. This is the basis of *For Violin and Orchestra* – a fairytale, a road movie, maybe a symphonic poem but probably not a concerto. The violin strikes



Allan Graygaard Madsen



Pelle Gudmundsen-Holmgreen

out with wide-eyed innocence only to encounter various blocks of instrumental sound along its path. 'The musical material is often associated with specific groups of instruments: the strings and their diatonic clusters (pizzicato to begin with), the woodwinds entering after about 10 minutes with an Arabic sounding tune, heard first in the bassoon ... finally the brass and their jungle-sound.'

As the violin-protagonist continues on its way, those blocks start to conspire. They gain autonomy, able to merge despite their anatomical differences (timbre, rhythm, expression). The journey becomes one of 'meetings, coincidences, additions and subtractions,' according to the composer's note, which 'explains the conspicuous absence of the word *concerto*.'

'The world is full of objects, creatures and materials,' said Pelle Gudmundsen-Holmgreen in 2014; 'stone and metal, a little bird and a huge elephant. A sparrow is just 5 grams of creature!' For a time, our violin-creature remains untainted by the emotional complications of vibrato. It becomes, by turns, obsessive and introspective (particularly in two cadenza-like sections) while at the same time understanding more of itself. It settles into a full repertory of echt-Pelle Gudmundsen-Holmgreen itches, scratches, twitches and ticks. Sometimes the music gets stuck, like an animal stymied by its own anatomy.

From within the melee of those opposing elements, pure beauty emerges when our journeyer takes on a tune that has been rumbling away for some time within the string block (it sounds like a snapshot of the melody from Gabriel Fauré's *Cantique de Jean Racine*) and sings it, caressed by horns. This becomes a lullaby that serenades the protagonist gently home. 'When you put simple things together, it creates a kind of chaos,' said Pelle Gudmundsen-Holmgreen. 'I like this, and the idea of, by degrees, being able to find your way out of the material – first being shocked, and then being able to see what it's about.'

*Andrew Mellor is a Copenhagen-based classical music correspondent for several international newspapers and magazines and a regular contributor to BBC Radio 3*

## PERFORMERS

**Christina Åstrand** (b. 1969) is one of the most remarkable violinists in Scandinavia. At the early age of 13, she was admitted to the Royal Academy of Music in Aarhus and at just 22 she was engaged as leader of the Danish National Symphony Orchestra. She was born in Skanderborg into a musical family and began playing the violin according to the Suzuki method at the age of four.

Christina Åstrand's repertoire in both solo concertos and chamber music works ranges from the classical to brand new compositions. She has given several violin concertos their first performance and is one of the few violinists in the world who masters the violin concerto by György Ligeti.

Christina Åstrand – both as a soloist and chamber musician – makes a great effort to spread the knowledge of Danish music, both through concerts and her many CD recordings. As a soloist, she has recorded Danish romantic violin concertos by composers such as Emil Hartmann, Niels W. Gade and Axel Gade. Her recordings of the violin concertos by Per Nørgård and György Ligeti won the prestigious French award *Diapason d'Or* in 2001. In 2014 Christina Åstrand had her American debut playing Niels W. Gade's violin concerto with the Chicago Philharmonic.

Chamber music also is an important part of Christina Åstrand's repertoire. For more than 20 years she has played in the Duo Åstrand/Salo with pianist and husband Per Salo. Together they have played a large number of concerts and they have made numerous CD recordings. Even here the focus has been on Danish music.

Several Danish composers have written works for Christina Åstrand. She has a long-standing collaboration with Hans Abrahamsen, with whom she founded the Århus Sinfonietta. Hans Abrahamsen has written a new solo piece for violin and orchestra which will soon be given its premiere performance. Christina Åstrand is a Dame of the Order of the Dannebrog and has received numerous awards and prizes.

Pianist **Per Salo** (b. 1962) studied piano and organ in Denmark, Italy and the US. He studied piano under Esther Wagning, John Dangaard and Seymour Lipkin, and organ under Grethe Krogh and Flemming Dreisig. Per Salo holds a diploma degree as organist from the Royal Danish



Christina Åstrand, Per Salo

Academy of Music, Copenhagen and also a master's degree in Piano Performance from Juilliard School of Music, New York. He has been employed as the pianist/organist in the Danish National Symphony Orchestra since 1989.

Per Salo is one of Denmark's leading pianists and is an extremely active soloist and chamber musician. His repertoire includes a great number of Danish and present-day works, and many Danish composers have written music especially for him – including Per Nørgård, who wrote his piano concerto *Concerto in due Tempi* for Salo and also dedicated it to him. For many years, Salo has played with his wife, Christina Åstrand in Duo Åstrand/Salo. The duo has a considerable concert activity and CD production behind them, the emphasis being on Danish music. Salo's concerts have taken him to many venues in Scandinavia, Europe, Korea and the USA, and he has received numerous awards and scholarships, including Gladsaxe Music Prize and the Danish Music Critics Artist Prize.

As a soloist, Per Salo has recorded a great many CDs with music by, among others, Per Nørgård, Emil Hartmann and Michael Mantler – his latest CD production being *The Tempered Piano* by Niels Viggo Bentzon.

**Ryan Bancroft** (b. 1989) was born in Los Angeles and first came to international attention in April 2018 when he won both First Prize and Audience Prize at the prestigious Malko Competition for Young Conductors in Copenhagen. In September 2019 it was announced that he had been appointed Principal Conductor of the BBC National Orchestra of Wales. This role will start in the 20/21 season, and he will be the Principal Conductor Designate from September 2019. He made his debut with the BBC National Orchestra of Wales in November 2018, stepping in at short notice for Xian Zhang, to conduct a programme of Beethoven and Weber on a tour of North Wales. He returned to the orchestra later that season in May 2019 conducting a programme of contemporary music at the Vale of Glamorgan Festival and a studio recording of Sibelius Symphony No. 5.

A strong advocate of new music, Bancroft has performed with Amsterdam's acclaimed Nieuw Ensemble, assisted Pierre Boulez in a performance of his *Sur Incises* in Los Angeles, premiered works by Sofia Gubaidulina, John Cage, James Tenney and Anne LeBaron, and has worked closely with improvisers such as Wadada Leo Smith and Charlie Haden. In the 19/20 season, highlights include debuts with Stockholm Philharmonic Orchestra, RAI Turin, BBC Sym-

phony Orchestra, Orchestre Philharmonique du Luxembourg, Stavanger Symphony Orchestra, Malmö Symphony Orchestra and Munich Chamber Orchestra.

British conductor **Nicholas Collon** (b. 1983) is Founder and Principal Conductor of Aurora Orchestra, Principal Guest Conductor of the Gürzenich Orchester Köln, and Chief Conductor and Artistic Advisor of the Residentie Orkest in The Hague until 2021, when he starts as Chief Conductor of the Finnish Radio Symphony. He is recognized as a born communicator, innovative programmer, and high-calibre interpreter of a wide repertoire. Under his direction Aurora Orchestra have become known for their eclectic programming and for performing complete symphonies from memory. They are Associate Orchestra at the Southbank Centre and appear every year at the BBC Proms.

Collon's elegant conducting style, searching musical intellect and inspirational music-making have ensured that he is already a regular guest with orchestras such as the Philharmonia, Hallé Orchestra, City of Birmingham Symphony and Danish National Symphony Orchestra. He recently debuted with the Deutsches Symphonie-Orchester Berlin and Orchestre National de France, among others. Collon has released ground-breaking recordings with Aurora for Warner Classics, and critically acclaimed discs with the Hallé Orchestra and Danish National Symphony Orchestra. He has conducted over 200 new works, and has conducted opera at English National, Welsh National, Oper Köln and Glyndebourne on Tour. Collon is a violist by training, and studied as Organ Scholar at Clare College, Cambridge.

The **Danish National Symphony Orchestra** was founded in 1925 as part of the Danish Broadcasting Corporation. Today, it is one of the leading symphony orchestras in Europe, performing with the world's leading conductors and soloists. Since 2016, the Chief Conductor of the Danish National Symphony Orchestra has been Fabio Luisi, who succeeded the late Spanish maestro Rafael Frühbeck de Burgos. Former Principal Conductors and Principal Guest Conductors include Herbert Blomstedt (conductor laureate), Thomas Dausgaard, Gerd Albrecht, Leif Segerstam, Dmitri Kitajenko and Yuri Temirkanov.

The Danish National Symphony Orchestra has performed with a.o. Anne Sophie Mutter, Leonidas Kavakos, Renée Fleming, Yo-Yo Ma, Leif Ove Andsnes, Lang Lang, Anna Netrebko,



Danish National Symphony Orchestra

Daniel Barenboim, Elisabeth Leonskaja, Vladimir Ashkenazy, Yehudi Menuhin and Itzhak Pearlman. The orchestra has toured extensively in the USA, in South America, in Japan, China and in most countries in Europe, and performed at some of the most prestigious venues including Carnegie Hall, Royal Albert Hall, Berlin Philharmonic, Concertgebouw and Konzerthaus (Vienna). The Danish National Symphony Orchestra performs everything from classical works by Beethoven and Brahms through Romantic tone-poems and modern masterpieces to new creations by the composers of tomorrow. At the same time, the orchestra has a special feeling for Danish music – from classics like Carl Nielsen and Niels W. Gade to the very young composing talents. Each year more than 100,000 music-lovers experience the magic of live symphonic music with the Danish National Symphony Orchestra – both in the spectacular hall of DR Koncerthuset (designed by Jean Nouvel) and on the orchestra's annual tour abroad. In addition to the concert audiences, the orchestra's popular Thursday Concerts are enjoyed by many Danes on radio and TV, and millions tune in when the concerts are broadcast internationally.

Er musik andet end tid? Taktslag for taktslag fører den os fremad mod nye tilstande og nye steder. Ve den komponist, som måske ikke ved, hvor stederne ligger henne, eller hvilke uhyrer, der kan ligge på lur. "Det er faktisk farligt at være komponist," sagde Pelle Gudmundsen-Holmgreen i 2014: "I stedet for at rejse på første klasse er det mere fristende bare at stikke af ind i junglen og finde en måde at overleve på." En nat i 2018 begav Allan Gravgaard Madsen sig ind i mørket i en århusiansk skov med en mikrofon, men blev for bange og måtte skynde sig tilbage til storbyens sikre favn.

Pelle Gudmundsen-Holmgreen så sig selv som en outsider i dansk musik, der foretrak at følge med fra sidelinjen. Efter hans død i 2016 – hvor hans barneansigt ikke længere formår at overbevise os om det modsatte – er vi blevet mindet om, hvor central og dominerende en skikkelse han var. Med inspiration fra Ives, Cage, Stravinsky og måske også Carl Nielsen skabte han værker, hvor vi bliver tilskyndet til at overveje vores rolle i en verden, der er ved at blive løbet over ende af såvel banaliteter som skønhed (han var specialist i at forvandle det første til det andet). Som komponist var han i besiddelse af en særegen og fortryllende stemme, der gør hans værker umiddelbart genkendelige. Med sin frygtløshed, individualitet og håndværksmæssige overlegenhed kom han til at inspirere en hel generation af danske komponister.

En af dem var Allan Gravgaard Madsen, der er uddannet på Det Jyske Musikkonservatorium i Aarhus hos Simon Steen-Andersen og Niels Rønsholdt. "Mange af os opfattede Pelle som en helt", siger Madsen, "fordi han havde stor bredde i sit æstetiske udtryk og ikke var bange for at være sig selv".

### **Allan Gravgaard Madsen: *Nachtmusik* (2018-2019)**

Allan Gravgaard Madsen er huskomponist hos Aarhus Symfoniorkester og kunstnerisk leder af Århus Sinfonietta. Madsens musik er koncentreret, afdæmpet og poetisk og bliver indimellem (ikke ulig hans kollega Bent Sørensens musik) hjemstøgt af genfærd fra den romantiske periode. Hans værker nærer sig ved den musikalske spænding mellem stilstand og energi. På det seneste har de haft tendens til at sammenstille satser af proportionelt kortere varighed. Det er sanselig musik, som får det optimale ud af sine egne fysiske krav og rummet omkring sig.

Det gælder i høj grad også *Nachtmusik*. Værket er skrevet til DR SymfoniOrkestrets koncertmester Christina Åstrand, der er solist i begge de foreliggende værker, og hendes mand, orkestrets pianist Per Salo (tilsammen udgør de også Duo Åstrand/Salo). Varigheden af værkets tre satser aftager fra knapt 17 minutter til seks og så til tre (først til en tredjedel og derefter til det halve) – en nøje tilrettelagt baglæns destillationsproces, hvor man møder mest aktivitet og musikalsk materiale i den korte sidste sats og mindst i den femte gang så lange førstesats, hvor der næsten ikke optræder harmoniske elementer overhovedet.

Værket er bestilt af DR SymfoniOrkestret og inspireret af Madsens natlige rastløshed og fascination af natten. En nat optog han sin sædvanlige daglige spadseretur fra Ingerslev Boulevard i Aarhus til en bænk ved en lille sø i Marselisborg Skov i forventning om at opleve "en overgang". Han hørte imidlertid ikke ret meget. Til gengæld blev han grebet af en bestemt detalje: de vante farver fra hans gåture ved dagslys kom i mørket og måneskinnet nu til at fremstå grålige. "Jeg ville være loyal over for min oplevelse af, at der ikke skete ret meget. Jeg ville også indfange oplevelsen af de forandrede farver og sansernes måde at tilpasse sig på", forklarer Madsen. Første sats består nærmest udelukkende af tonen E, som de to solister undersøger både diskuterende og i enighed – et afgrænset syn på et enkelt musikalsk element, man normalt oplever i en større og skarpere belyst sammenhæng. "Sanserne tilpasser sig, og man kan pludselig høre den store verden i den lille", siger komponisten. Koncentrationen i denne bredt anlagte åbnings-sats om en enkelt tone slår en virkningsfuld tryllekreds om tilhørerne og skaber et rum, hvor selv det svageste harmoniske krydderi synes at have jordskælvs-lignende virkninger. Den lange, intense indledning kulminerer i en højtopbygget Des-dur-akkord som tegn på, at første sats er forbi. I den følgende sats finder musikken sin egen puls – gennem en rytmisk stabilisering – mens det harmoniske og klanglige område gradvist udvides. I tredje sats får musikken ny dybde og glans. Inden rytmen kan nå at udvikle sig til en egentlig dans, falder musikken pludselig bort.

### **Pelle Gudmundsen-Holmgreen: *For violin og orkester* (2002, rev. 2003)**

I adskillige af Pelle Gudmundsen-Holmgrens værker møder vi en hovedfigur – en organisme med levende puls og elskværdigt temperament (det kan både være et pelsklædt væsen og et med glat hud), der ufortrødent begiver sig ud i verden. Vores hovedfigur kan både være heroisk, generet, selskabelig og selvbevidst. Måske er den ligefrem selvkritisk. Det er også udgangs-

punktet i *For violin og orkester* – et eventyr, en road movie, måske et symfonisk digt, men til gengæld næppe en koncert. Violinen drager ud med store, troskyldige øjne, blot for at møde forhindringer undervejs i form af forskellige instrumentale blokdannelser. "Stoffet er ofte forbundet med bestemte instrumentgrupper: strygernes diatoniske clusters (i begyndelsen pizzicato), træblæserne, der træder frem ca. 10 minutter inde i stykket med en arabisk klingende melodi og først høres i fagotten ... og endelig messingblæserne og deres junglelyd".

Mens violin-hovedpersonen fortsætter, begynder blokdannelserne at rotte sig sammen. De gør sig fri og formår trods deres anatomiske forskelligheder (klangfarver, rytmer og udtryk) at blande sig med hinanden. Ifølge komponistens programnote former rejsen sig snarere som "møder, sammentræf, addition og subtraktion end koncert. Hvorfor også titlen må savne dette ord".

"Verden er fuld af objekter, skabninger og materialer", sagde Pelle Gudmundsen-Holmgreen i 2014, "sten og metal, en lille fugl og en kæmpe stor elefant. En spurv er en skabning på kun 5 gram!" For en tid forbliver vores violinskabning uberørt af vibratoets følelsesmæssige komplikationer. Lidt efter lidt bliver den dog skiftevis manisk og indadvendt (navnlig i to kadencelignende afsnit) og begynder samtidig at forstå sig selv bedre og bedre. Gradvis begynder skabningen at trække på hele Gudmundsen-Holmgreens karakteristiske repertoire af kløen og kradsen, jag og trækninger. Nogle gange sidder musikken også fast, som når et dyr bliver hæmmet af sin egen anatomi.

Ud af dette virvar af modsatrettede elementer dukker den rendyrkede skønhed op, da vores rejsende griber fat i en melodi, der i nogen tid har ligget og rumlet i strygernes (den lyder som et snapshot af temaet fra Gabriel Faurés *Cantique de Jean Racine*), og synger den i tæt omfavnelser med hornene. Det udvikler sig til en vuggesang, som sender hovedpersonen fredfyldt hjem igen. "Når man kombinerer enkle ting, skaber det en slags kaos", sagde Pelle Gudmundsen-Holmgreen. "Det kan jeg godt lide, ligesom tanken om gradvis at blive i stand til at finde vej ud af materialet – ved først at blive chokeret og derefter blive i stand til at forstå, hvad det handler om".

*Andrew Mellor er klassisk musikjournalist med base i København, hvorfra han skriver for flere internationale aviser og magasiner og er fast bidragsyder til BBC Radio 3.*

## MEDVIRKENDE

**Christina Åstrand** (f. 1969) er en af de mest bemærkelsesværdige violinister i Skandinavien. Hun blev allerede som 13-årig optaget på Det Jyske Musikkonservatorium, og kun 22 år gammel blev hun ansat som koncertmester i DR SymfoniOrkestret. Hun er født i Skanderborg ind i en musikalsk familie og begyndte at spille violin som 4-årig efter Suzuki-metoden. Christina Åstrands repertoire inden for både solokoncerter og kammermusikværker spænder fra det klassiske til helt nye kompositioner. Hun har uropført adskillige violinkoncerter og er blandt de få violinister i verden, der mestrer violinkoncerten af György Ligeti.

Christina Åstrand gør – både som solist og kammermusiker – en stor indsats for at udbrede kendskabet til dansk musik gennem koncerter og hendes mange cd-indspilninger. Som solist har hun indspillet danske romantiske violinkoncerter af bl.a. Emil Hartmann, Niels W. Gade og Axel Gade. Hendes indspilning af Per Nørgårds og György Ligetis violinkoncerter vandt den fornemme franske pris Diapason d'Or i 2001. I 2014 fik Christina Åstrand sin amerikanske debut, hvor hun spillede Niels W. Gades smukke violinkoncert med Chicago Philharmonic.

I over 20 år har hun, sammen med sin mand, pianisten Per Salo, spillet i Duo Åstrand/Salo. Sammen har de givet et utal af koncerter og indspillet en lang række cd'er. Hovedvægten har også her ligget på dansk musik af bl.a. Friedrich Kuhlau, Niels W. Gade, Carl Nielsen og Emil Hartmann. Adskillige danske komponister har skrevet værker til Christina Åstrand. Hun har bl.a. et mangeårigt samarbejde med Hans Abrahamsen, med hvem hun var med til at grundlægge Århus Sinfonietta. Hans Abrahamsen har skrevet et nyt solostykke for violin og orkester, der venter på uopførelse. Christina Åstrand er Ridder af Dannebrogordenen og har modtaget mange hædersbevisninger og priser.

Pianisten **Per Salo** (f. 1962) studerede klaver og orgel i Danmark, Italien og USA – klaver hos Esther Wagnig, John Damgaard og Seymour Lipkin og orgel hos Grethe Krogh og Flemming Dreisig. Han har diplomeksamen som organist fra Det Kongelige Danske Musikkonservatorium, København samt en mastergrad som pianist fra Juilliard School of Music, New York. Han har været ansat som pianist/organist i DR SymfoniOrkestret siden 1989.

Per Salo er en af Danmarks førende pianister og er en særdeles aktiv solist og kammermusiker. Hans repertoire består af mange danske og nutidige værker, og mange danske komponister har skrevet musik til ham – herunder Per Nørgård, som skrev og dedikerede sin klaverkoncert *Concerto in due Tempi* til Salo. Salo har i mange år spillet sammen med sin hustru Christina Åstrand i Duo Åstrand/Salo. Duoen har en omfattende koncertvirksomhed og cd-produktion bag sig, med hovedvægt lagt på dansk musik. Salos omfattende koncertvirksomhed har bragt ham rundt i Skandinavien, Europa samt Korea og USA, og han har modtaget talrige priser og legater, herunder Gladsaxe Musikpris og Musikanmelderingens Kunstnerpris.

Som solist har Per Salo indspillet adskillige cd'er med musik af blandt andre Per Nørgård, Emil Hartmann og Michael Mantler – senest cd-aktuel med Niels Viggo Bentzons *Det tempererede klaver*.



Ryan Bancroft

**Ryan Bancroft** (f. 1989) blev født i Los Angeles og oplevede sit store gennembrud, da han i april 2018 vandt Malko Konkurrencen, den prestigefyldte dirigentkonkurrence i København for unge dirigenter. Ved den lejlighed nøjedes Bancroft ikke med at tage førsteprisen, han løb også med publikumsprisen. I september 2019 blev det annonceret, at Bancroft fra 20/21-sæsonen bliver chefdirigent for BBC National Orchestra of Wales. Han debuterede hos det walisiske orkester i 2018 i et program med Beethoven og Weber og vendte tilbage i maj 2019 med ny musik og dirigerede orkestret i en studieindspilning af Sibelius' 5. Symfoni.

Bancroft er en stærk fortaler for ny musik og har optrådt med Amsterdams anerkendte Nieuw Ensemble, assisteret Pierre Boulez med opførelsen af *Sur Incises* i Los Angeles, førsteopført værker af Sofia Gubaidulina, John Cage, James Tenney, Anne LeBaron og har arbejdet tæt med improvisationsnavne som Wadada Leo Smith og Charlie Haden. I 19/20-sæsonen debuterer Bancroft med Kungliga Filharmonikerna i Stockholm, RAI Torino, BBC Symphony Orchestra, Orchestre Philharmonique du Luxembourg, Stavanger Symfoniorkester, Malmö SymfoniOrkester og Münchener Kammerorkester.

Den britiske dirigent **Nicholas Collon** (f. 1983) er grundlægger af og chefdirigent for det britiske kammerorkester Aurora, 1. gæstedirigent for Gürzenich Orkestret i Köln og chefdirigent og kunstnerisk rådgiver for Residens Orkestret i Haag, indtil 2021 hvor han begynder som chefdirigent for Finlands Radiosymfoniorkester. Nicholas Collon bliver set som en født formidler, nyskabende programlægger og kvalitetsfortolker af et bredt repertoire. Bare 20 år gammel grundlagde han Aurora Orkestret, der nedbryder grænser mellem nyt og gammelt og er kendt for deres særlige programlægning og for at spille hele symfonier udenad. Collon har allerede uropført over 200 nye kompositioner! Orkestret er tilknyttet Southbank Centre i London og medvirker hvert år ved BBC Proms.

Collons elegante dirigentstil, store musikbegavelse og inspirerende fortolkninger har sikret, at han allerede er en tilbagevendende gæst hos orkestre som Philharmonia, Hallé Orchestra, City of Birmingham Symphony og DR SymfoniOrkestret. Han debuterede for nylig hos bl.a. Deutsches Symphonie-Orchester Berlin og Orchester National de France. Som dirigent har Collon udgivet banebrydende indspilninger med Aurora Orkestret og kritikerroste udgivelser med Hallé Orchestra og DR SymfoniOrkestret. Som operadirigent han været tilknyttet English



National Opera, Welsh National Opera, Oper Köln og Glyndebourne on Tour. Nicholas Collon har en eliteuddannelse fra Eton og Cambridge som både bratschist, pianist og organist.

**DR SymfoniOrkestret** blev grundlagt i 1925 som del af Danmarks Radio – dengang kaldet Statsradiofonien. I dag er det et af Europas førende symfoniorkestre, som optræder sammen med verdens førende dirigenter og solister. Siden 2016 har orkestrets chefdirigent været italienske Fabio Luisi, som efterfulgte den spanske Maestro Rafael Frühbeck de Burgos. Tidligere chef-dirigenter og gæstedirigenter tæller bl.a. Herbert Blomstedt (æresdirigent), Thomas Dausgaard, Gerd Albrecht, Leif Segerstam, Dmitri Kitajenko og Yuri Temirkanov. DR SymfoniOrkestret har

optrådt sammen med bl.a. Anne Sophie Mutter, Leonidas Kavakos, Renée Fleming, Yo-Yo Ma, Leif Ove Andsnes, Lang Lang, Anna Netrebko, Daniel Barenboim, Vladimir Ashkenazy, Yehudi Menuhin og Itzhak Perlman. Orkestret har turneret flittigt i USA, Sydamerika, Japan, Kina og de fleste europæiske lande og optrådt på prestigefyldte scener som Carnegie Hall, Royal Albert Hall, Suntory Hall, Berliner Filharmonien, Concertgebouw og Wiener Konzertverein.

DR SymfoniOrkestret spiller alt fra klassiske symfonier af Beethoven og Brahms til romantiske tonedigte, moderne mesterværker og nye klange af helt unge komponister. Samtidig har orkestret en særlig fornemmelse for dansk musik – fra klassikere som Carl Nielsen og Niels W. Gade til de nye danske komponisttalenter. Sammen med DR's vifte af kor og DR Big Band udgør DR SymfoniOrkestret den levende musik i DR, som ud over godt 150 årlige koncerter i DR Koncerthuset tæller lige så mange på turnéer rundt omkring i Danmark. Hvert år oplever mere end 100.000 musikelskere magien i den levende, symfoniske musik med DR SymfoniOrkestret. Orkestrets klassiske Torsdagskoncerter følges hver sæson af 500.000 danskere på radio, TV og internettet, og millioner lytter med, når koncerterne transmitteres internationalt.

**DDD**

*Nachtmusik* recorded *live* at Koncertsalen, DR Koncerthuset, Copenhagen, on 5–6 September 2019  
(world premiere)

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Sound Engineer: Mikkel Nymand  
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*For Violin and Orchestra* recorded at Koncertsalen, DR Koncerthuset, Copenhagen, on 7–9 August 2017

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*Nachtmusik* was commissioned by the Danish National Symphony Orchestra and Duo Åstrand/Salo and is dedicated to Christina Åstrand and Per Salo.

*For Violin and Orchestra* was commissioned by the Danish National Symphony Orchestra and premiered by Christina Åstrand in 2002.

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